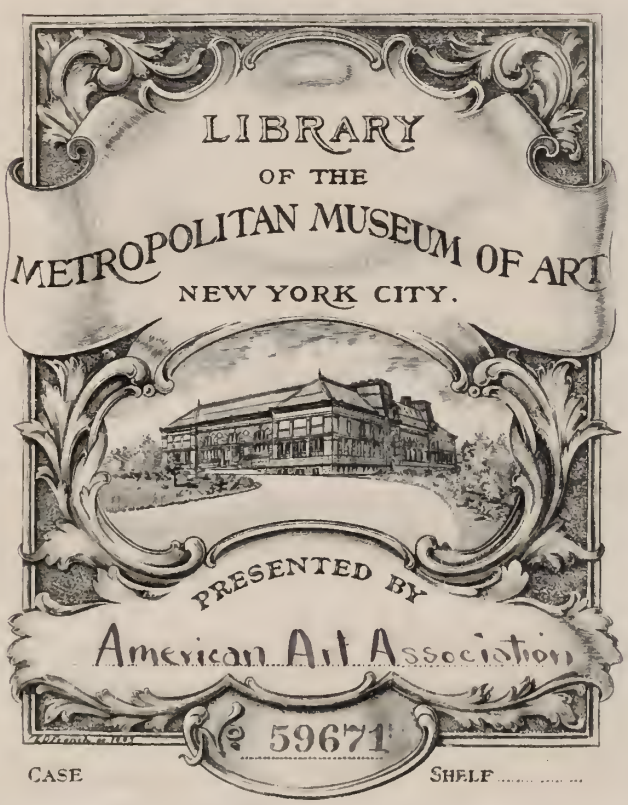
THE METROPOLITAN MUSEUM OF ART
3 0620 00659623 2

199.8 S22
1928



Digitized by the Internet Archive
in 2015

https://archive.org/details/unset00amer_63

FREE PUBLIC EXHIBITION

From Saturday · January 7 Until Time of Sale
Weekdays 9 to 6 · Sunday 2 to 5

UNRESTRICTED PUBLIC SALE

Thursday Evening · January 12
Commencing at 8:15 O'Clock

EXHIBITION & SALE AT THE

AMERICAN ART GALLERIES

Madison Avenue · 56th to 57th Street
New York City

SALES CONDUCTED BY

Mr. O. Bernet & Mr. H. H. Parke
American Art Association · Inc
MANAGERS

1928

4/18/29

No. 89. Young Mother with Two Children

COLLECTION OF PAINTINGS OF THE MODERN AMERICAN SCHOOLS

INCLUDING TWENTY-FOUR EXCEEDINGLY FINE EXAMPLES BY THE LATE MARY CASSATT

The Property of

Mr. Payson T. Thompson

NEW YORK CITY

And Sold By His Order

UNDER MANAGEMENT OF THE

American Art Association

INCORPORATED

New York

1928

Priced Catalogues

Priced copies of the catalogue, or any session thereof, will be furnished by the Association at charges commensurate with the duties involved in copying the necessary information from the records of the Association.

The AMERICAN ART ASSOCIATION · Inc

Designs its Catalogues
and Directs All Details of Illustration
Text and Typography

Conditions of Sale

1. Rejection of Bids. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance, may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.
2. The Buyer. The highest bidder shall be the buyer, and if any dispute arises between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.
3. Identification and Deposit by Buyer. The name of the buyer of each lot shall be given immediately on the sale thereof, and when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address. ¶ A deposit at the actual time of the sale shall be made of all or such part of the purchase prices as may be required. ¶ If the two foregoing conditions are not complied with, the lot or lots so purchased may at the option of the auctioneer be put up again and re-sold.
4. Risk after Purchase. Title passes upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's risk, and neither the consignor nor the Association is responsible for the loss of, or any damage to any article by theft, fire, breakage, however occasioned, or any other cause whatsoever.
5. Delivery of Purchases. Delivery of any purchases will be made only upon payment of the total amount due for all purchases at the sale.
6. Receipted Bills. Goods will only be delivered on presentation of a receipted bill. A receipted bill presented by any person will be recognized and honored as an order by the buyer, directing the delivery to the bearer of the goods described thereon. If a receipted bill is lost before delivery of the property has been taken, the buyer should immediately notify the Association of such loss.
7. Storage in Default of Prompt Payment and Calling for Goods. Articles not paid for in full and not called for by the purchaser or agent by noon of the day following that of the sale may be turned over by the Association to some carter to be carried to and stored in some warehouse until the time of the delivery therefrom to the purchaser, and the cost of such cartage and storage and any other charges will be charged against the purchaser and the risk of loss or damage occasioned by such removal or storage will be upon the purchaser. ¶ In any instance where the purchase bill has not been paid in full by noon of the day following that of the sale, the Association and the auctioneer reserve the right, any other stipulation in these conditions of sale notwithstanding, in respect to any or all lots included in the purchase bill, at its or his option, either to cancel the sale thereof or to re-sell the same at public or private sale without further notice for the account of the buyer and to hold the buyer responsible for any deficiency and all losses and expenses sustained in so doing.
8. Shipping. Shipping, boxing or wrapping of purchases is a business in

C. Q. 7/21/'34

which the Association is in no wise engaged, but the Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

9. Guaranty. The Association exercises great care to catalogue every lot correctly and endeavors therein and also at the actual time of the sale to point out any error, defect or imperfection, but guaranty is not made either by the owner or the Association of the correctness of the description, genuineness, authenticity or condition of any lot and no sale will be set aside on account of any incorrectness, error of cataloguing or imperfection not noted or pointed out. Every lot is sold "as is" and without recourse. ¶ Every lot is on public exhibition one or more days prior to its sale, and the Association will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued and in its judgment may thereafter sell the lot as catalogued or make mention of the opinion of such expert, who thereby will become responsible for such damage as might result were his opinion without foundation.

10. Records. The records of the auctioneer and the Association are in all cases to be considered final and the highest bid shall in all cases be accepted by both buyer and seller as the value against which all claims for losses or damage shall lie.

11. Buying on Order. Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph, or telephone, if conditions permit, will be faithfully attended to without charge of commission Any purchases so made will be subject to the foregoing conditions of sale, except that, in the event of a purchase of a lot of one or more books by or for a purchaser who has not through himself or his agent been present at the exhibition or sale, the Association will permit such lot to be returned within ten days from the date of sale, and the purchase money will be refunded, if the lot differs from its catalogue description. ¶ Orders for execution by the Association should be given with such clearness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much for the lot, and when the lot consists of one or more volumes of books or objects of art, the bid for volume or piece should also be stated. If the one transmitting the order is unknown to the Association, a deposit must be sent or reference submitted. Shipping directions should also be given.

These conditions of sale cannot be altered except by the auctioneer or by an officer of the Association

OTTO BERNET · HIRAM H. PARKE · *Auctioneers*

AMERICAN ART ASSOCIATION · INC

Managers

CATALOGUE

AN APPRECIATION OF THE PAYSON THOMPSON COLLECTION OF PAINTINGS

THIS important collection of modern pictures is dominated primarily by the twenty-four works of one of America's greatest masters of Impressionism—Mary Cassatt—the "Painter of mothers and their children," an intensely individual American, although she chose to make her home in France. Born in Pittsburgh in 1844, she died in France in 1926. American women can well rejoice over the achievement of this great lady, who in spite of her French residence, belonged to her native land, and moreover is an important figure in the history of modern American painting, a study she first pursued at the Pennsylvania Academy of Fine Arts.

Much has been written of her sojourn in France, of her admiration and studious insight into the art of the old Italian masters; of her trips into Spain in quest of Grecos and Goyas, and later of her interest in the works of the pastellists; and now of her own position equally with Manet, Degas, Monet and Renoir as a peerless exponent of Impressionism. She accomplished this by a complete study of and the turning back upon all academic traditions of the Italian grandiloquent style, exemplified by her power of receiving a full impression, and retaining it vividly in her mind until she had rendered it truthfully, but with subtle discrimination, upon canvas or millboard.

A learned draughtsman and student of illumination, she composed many of her canvases out-of-doors in settings suffused in brilliant light. In her search for the plastic in addition to beauty, she taught herself and later her public to see through her canvases the warm light of nature more naturally, in the movements of her velvety plump children. She recognized the necessity of investing with luminosity the violet or lilac shadows of flesh-tints caused by the accidents of reflection, and did so by painting broadly, with a perfect control of her pigment and a feeling for color that made her representations real and wholesome, yet tinged with de-

lightful sentiment; the sum total of which was exquisite refinement, at once virile, replete with grace, supple and caressing.

The numerous examples of her work in pastel, a medium in which she excelled as completely as her distinguished predecessors, Rosalba Carriera, Perronneau, Latour and Russell, possess advantages that can be claimed by neither oil painting nor water-color. That is to say, if pictures in these three mediums be hung side by side for one hundred years in a fair light and in a dry place, the oil painting will have darkened, and most probably have cracked, the water-color will have faded, but the pastel will remain as bright, fresh and pure as the day it was painted, an object of beauty, likened for delicacy to "the colored dust upon the velvet of butterflies' wings."

Other American artists well represented are Frank Weston Benson, George H. Bogert, David Johnson, Ridgway Knight, Ernest Lawson, Robert Ward Van Boskerck, Robert Crannell Minor and William Trost Richards. Especially noticeable are the delightful atmospheric renderings of the vast reaches of Arizona by Albert Lorey Groll; his arid wastes, dreary levels and picturesque mesas, coated with fine indigenous grasses that spring up after the summer rains, and glimpses of verdant valleys remarkable for their bright colors, rest under skies built high with huge volumes of vapor through which sunshine exhibits the subtle charm of brief gleams, piercing the rain clouds and sparkling upon the sandstones and clays of the mesas.

Of the European works, mention must be made of those by Jean François Raffaëlli, Martin Rico, Wilhelm Velten and Francisco Domingo y Marques.

S. F.

EVENING SESSION

Thursday, January 12, 1928 at 8:15 O'Clock

Catalogue Numbers 1 to 103 Inclusive

PIETER STORTENBEKER

30.— DUTCH: 1829—1898

1. *LANDSCAPE WITH CATTLE*

Flat pastureland bordering a stretch of calm blue water, under a tinted blue sky. In the foreground are a recumbent cow and a calf, another standing slightly to the left turned from the observer.

Signed at lower left, P. STORTENBEKER

Water-color: Height, 11¼ *inches; width,* 9 *inches*

Collection of Roland Lincoln, American Art Association, 1920

E. GALIEN-LALOUE

50.— FRENCH: CONTEMPORARY

2. *VIEW OF THE MADELEINE: PARIS*

Seen at dusk, the *Place de la Madeleine* is animated with hurrying figures, the classic colonnade of the Madeleine dominating the left of the composition. At right a corner of the *Rue Royale.*

Signed at lower left, E. GALIEN-LALOUE

Gouache: Height, 7½ *inches; length,* 12½ *inches*

WILLIAM TROST RICHARDS, N.A.

AMERICAN: 1833—1905

60.

3. *MARINE*

A turbulent gray-green sea occupies the right of the composition, its high white-crested waves pounding against the steep granite-like rocky shoreline at left. A flight of birds is seen in the middle distance before a gray sky.

Signed at lower right, WM. T. RICHARDS, and dated '91

Water-color: Height, 15 *inches; length,* 25 *inches*

BERNARD SCHREGEL

DUTCH: 1870—

30.

4. *THE PATH BY THE BIRCHES*

A delicate impression of a wooded glade, the figure of an old peasant woman with a child walking along the path, away from the spectator. At left are slender denuded birches outlined before a grayish sky.

Signed at lower left, BERNARD SCHREGEL

Water-color: Height, 14 *inches; width,* 10 *inches*

Collection of Roland Lincoln, American Art Association, 1920

E. GALIEN-LALOUE

FRENCH: CONTEMPORARY

50.—

5. *FLOWER STALLS BY THE MADELEINE: PARIS*

A wintry scene, the ground and denuded trees coated with snow. At right is the façade of the Madeleine under the shadow of which are the stalls, massed with fresh flowers, near which several passersby are hurrying to and fro. At left a corner of the *Grand Boulevard*.

Signed at lower left, E. GALIEN-LALOUE

Gouache: Height, 7½ *inches; length,* 12½ *inches*

WILLIAM TROST RICHARDS, N.A.

AMERICAN: 1833—1905

40.—

6. *MARINE*

A vast expanse of gray-green sea, with tiny sails visible on the horizon; at the right is a group of rocky boulders against which the white-crested waves in the foreground are breaking. Above is a slate-gray stormy sky.

Signed at lower right, W. T. RICHARDS, and dated 1872

Water-color: Height, 12½ *inches; length,* 19½ *inches*

JEAN RICHARD GOUBIE

FRENCH: 1842—1899

95.

7. *THE INTRUDERS*

A shadowed landscape, exhibiting in the foreground a duck pond, on the right bank of which are several ducks and a drake resenting with quacking protest the two intruding horses, one brown, the other mottled gray, watering in their pond. A streak of yellow light crosses the meadow at the back of the scene.

Signed at lower left, R. GOUBIE, and dated 1883

Millboard: Height, 10¾ *inches; length,* 14¼ *inches*

From the American Art Association, 1920

E. GALIEN-LALOUE

FRENCH: CONTEMPORARY

110.

8. *THE OPEN MARKET PLACE NEAR THE PLACE D'IENA: PARIS*

The *Place* is animated with a concourse of people in the open market, most of them grouped around numerous booths, making purchases. The scene is enclosed within the façades of various buildings.

Signed at lower left, E. GALIEN-LALOUE

Gouache: Height, 13 *inches; length,* 16 *inches*

E. GALIEN-LALOUE

FRENCH: CONTEMPORARY

110.

9. *THE FLOWER MARKET NEAR THE GARE DES INVALIDES: PARIS*

The foreground is occupied with massed colorful fresh flowers in various pots and boxes, a group of three women conversing nearby. At the left is the structure of the *Gare des Invalides*, the street in front animated with figures and vehicles. At right is seen the *Pont des Invalides*.

Signed at lower left, E. GALIEN-LALOUE

Gouache: Height, 12¾ *inches; length,* 16 *inches*

WILLIAM TROST RICHARDS, N.A.

AMERICAN: 1833—1905

35.

10. *TWO SMALL SEASCAPES*

The left depicts a rocky shore line against which the white-crested waves of the incoming breakers are dashing; the right, an expanse of greenish gray water fringed by a sandy beach. Both, under a canopy of dark cloudy sky, through which the sun is trying to peer.

Signed at lower left and right, W. T. RICHARDS, and dated 1891

Panels: Height of each, 4½ *inches; length,* 7½ *inches*

BERNARD CORNELIS KOEKKOEK

DUTCH: 1803—1862

45.

11. *SMALL LANDSCAPE WITH FIGURES*

Minutely executed wooded landscape. Bisecting the foreground is a turbulent brook banked by huge gnarled elms, massed with varying shades of foliage, casting their deep shadows on the scene. At left are rustic figures, one mounted on a pony, and in a sunlit clearing at right, cattle are grazing.

Signed at lower right, B. C. KOEKKOEK

Panel: Height, 5¾ inches; length, 7 inches

JOHANNES HENDRIK WEISSENBRUCH

DUTCH: 1824—1903

40.

12. *MINIATURE LANDSCAPE: LOWLANDS AND STREAM*

An impression of extensive wooded country exhibiting in the foreground a patch of grayish green water; at right a prospect of sombre sky.

Signed at lower right, J. H. WEISSENBRUCH

Panel: Height, 3¾ inches; length, 5⅝ inches

Collection of H. W. Mesdag, American Art Association, 1920

IVAN POKITONOW

RUSSIAN: 1851—

150

13. *LES BLANCHISSEUSES*

An expanse of lightly wooded landscape, the deep blue water of a canal running into the foreground. At the left beneath a thatched outhouse, peasant maidens bend to their tasks at the edge of the water.

Signed at lower right, I. POKITONOW, and dated '88

Panel: Height, 6½ *inches; length,* 10½ *inches*

CHARLES ÉMILE VACHER DE TOURNEMINE

FRENCH: 1814—1873

45

14. *LANDSCAPE WITH FIGURES*

Low-lying meadowlands at either side of a brook overgrown with rushes at which two cows are watering; on the left bank two rustic maidens are seated; beyond is a prospect of the village, below a threatening sky.

Panel: Height, 7 *inches; length,* 12¼ *inches*

From Robert C. Vose, Boston

Collection of the late Dr. Francis P. Sprague, Boston, American Art Association, 1922

IVAN POKITONOW

160.—

RUSSIAN: 1851—

15. *LANDSCAPE*

An expanse of winding river occupies the middle distance, two rustic figures on the far bank are mirrored in the water; beyond is a coppice of slender saplings in autumn leafage, and the buildings of a town; below a clear deep blue sky, lightening towards the horizon.

Signed at lower right, I. POKITONOW, and dated '88

Panel: Height, 6½ *inches; length,* 10½ *inches*

WILHELM VELTEN

130.—

BAVARIAN: 1847—

16. *THE FERRY*

The curving shore of a river; grouped before a thatched inn are a transport wagon and various mounted and dismounted figures waiting for the ferry which is seen at left crossing the river, laden with passengers and horses. Beyond, silhouetted before a tinted sky, are the spired buildings of a town.

Signed at lower right, W. VELTEN, Muenchen

Panel: Height, 9 *inches; length,* 12½ *inches*

From the William Schaus Galleries

FRANCISCO DOMINGO Y MARQUES

SPANISH: 1842—

170.—

17. *HALTE DES SOLDATS DANS UNE TAVERNE*

At the entrance of a rustic inn, the interior of which is in deep shadow, is a group of picturesquely garbed soldiers, some seated at a table, drinking and conversing; at left, attendants are watering their horses. In the foreground, an overturned keg, on which have been flung a crimson cloak and a sword; to the right is a sleeping dog. On the colorful roof are several pigeons.

Signed at lower right, F. DOMINGO, and dated 1893

Panel: Height, 9 *inches; length,* 11 *inches*

WILHELM VELTEN

BAVARIAN: 1847—

180.—

18. *THE BIVOUAC*

A company of cavalrymen in Empire uniforms has bivouacked in a snow-covered wood below a wintry sky. A *vivandier* is serving rations from a transport wagon to several soldiers; others are standing before a camp fire.

Signed at lower right, W. VELTEN, Muenchen

Panel: Height, 10 *inches; length,* 13 *inches*

IVAN POKITONOW

RUSSIAN: 1851—

19. *LANDSCAPE*

190.

The surface of the ground is covered with grass still green ~~and~~ marked by areas of russet brown in the foreground. In the middle distance are slender fruit trees, at the left of which are high-lighted dwellings, under a deep blue sky.

Signed at lower right, I. POKITONOW, and dated '86

Panel: Height, 7 inches; length, 10½ inches

NARCISSE BERCHÈRE

FRENCH: 1819—1891

20. *LA HALTE*

90.

Under a tropical sky is a flat expanse of green grassland with camels grazing in the foreground by a small rocky pool of water. At right is a ruin surrounded by lofty palms and nearby are two tents. At left mounted figures are advancing.

Signed at lower right, BERCHÈRE

Panel: Height, 9½ inches; length, 14 inches

Exposition de Petits Maîtres, Galeries Georges Petit, Paris, 1913

EMILIO SANCHEZ-PERRIER

SPANISH: 1853—1907

21. *LANDSCAPE WITH LAKE*

210. In the foreground the waters of a placid lake with here and ~~there~~ patches of reeds and rushes. Reflected in this calm mirror is a gray-blue sky and the shadows of the luxuriantly leafy trees on the right bank. On the far bank is a peak-roofed cottage, and beyond on the horizon a rising stretch of arable land.

Signed at lower right, E. SANCHEZ-PERRIER, Alcala

Panel: Height, 10¾ *inches; length,* 14 *inches*

FRANCESCO PAOLO MICHETTI

ITALIAN: 1852—

22. *THE PET OF THE FLOCK*

160. A little Italian peasant girl, standing on a boulder reflected in the brook in the foreground, reaches up to the top of a great gray rock, partly in deep shadow, and covered with trailing vines, where a white lamb bends down to receive her caresses. On the level field above the mother ewe has left a grazing flock and with head raised looks anxiously on.

Signed at upper left, F. MICHETTI, and dated '71

Panel: Height, 15 *inches; width,* 10½ *inches*

From the American Art Association, 1922

VICTOR-PIERRE HUGUET

FRENCH: 1835—1902

95

23. *CAMPEMENT PRES DE BISKRA*

A decorative composition with colorfully garbed Arabs grouped before a series of tents; four of their number are mounted on white ponies. At left, behind the tents is seen the foliage of trees. Violet-tinted sky background.

Signed at lower right, V. HUGUET

Panel: Height, 14½ *inches; length,* 18 *inches*

ÉMILE CHARLES LAMBINET

FRENCH: 1810—1878

120.

24. *FISHING AT THE MILL*

At left is a picturesque old mill surrounded by polled willows and lofty elms; on the grassy point projecting into the mill-stream in the foreground, are two figures angling in the calm blue water. Beyond is wooded country and the outlines of other buildings.

Signed at lower right, EMILE LAMBINET, and dated 1864

Panel: Height, 10¼ *inches; length,* 16 *inches*

From Robert C. and N. M. Vose, Boston

Collection of the late Dr. Francis P. Sprague, American Art Association, 1922

VICTOR-PIERRE HUGUET

FRENCH: 1835—1902

80.—

25. *AN ALGERIAN VILLAGE*

A sun-illumed composition, the tower and walls at the outskirts of the village, at the centre, by which are grouped various Moors. In the foreground is a mounted figure, beside whom walks a Moorish maid. Under a deep blue sky massed with clouds.

Signed at lower left, V. HUGUET

Panel: Height, 14½ *inches; length,* 18 *inches*

DUTCH SCHOOL

150.—

26. *PORTRAIT OF A YOUNG WOMAN*

Bust-length figure of a young woman, her chestnut hair drawn back from the forehead and dressed with a jewel and a lace cap. She wears a pleated lace-edged ruff and a puff-sleeved black gown. Dark background.

Panel: Height, 13 *inches; width,* 12 *inches*

From the Ehrich Galleries, New York

Collection of W. G. Peckham, American Art Association, 1921

ERNEST LAWSON, N.A.

AMERICAN: 1873—

130.

27. *MARINE*

Under a fine violet-tinted sky a luminaristic impression at left of a deserted wharf with vari-colored houses, a moored tug and smaller boats. In the foreground, stretching to the right distance, an expanse of opalescent water.

Signed at lower left, E. LAWSON

Height, 11 *inches; length,* 15½ *inches*

GEORGE HITCHCOCK, A.N.A.

AMERICAN: 1850—1913

70.

28. *IDEAL HEAD*

A luminaristic impression of a Madonna-like bust-length figure, the head draped with a lace veiling and framed in a golden and beflowered aureole, the serene blue eyes looking to the spectator.

Signed at lower right with the monogram, GH

Height, 15 *inches; width,* 12 *inches*

From Boussod, Valadon & Company

From the American Art Association, 1921

ANDRÉ DES FONTAINES

FRENCH: XIX CENTURY

45

29. *LANDSCAPE WITH FIGURES*

The right of the composition is occupied by a cluster of poplar trees clothed in feathery foliage, before which colorfully garbed people are grouped on the tall green grass in the foreground. At left is a stretch of limpid blue river, and beyond at the bend, are various red-roofed houses.

Signed at lower left, A. DES FONTAINES

Pastel: *Height*, 11 *inches*; *length*, 16 *inches*

ANDRÉ DES FONTAINES

FRENCH: XIX CENTURY

45.

30. *A SYLVAN LANDSCAPE*

Undulating wooded country, disclosing in the foreground the limpid water of a pool, reflecting the gray-blue cloudy sky. At left are trees, their masses of deep green foliage tinged with shades of ochreous brown. Cupped in the valley are various red-roofed dwellings, a ribbon of gently rising hills beyond.

Signed at lower left, A. DES FONTAINES

Pastel: *Height*, 11 *inches*; *length*, 16 *inches*

M. G. WYWIORSKI

POLISH: 1861—

110.

31. *THE COSSACK*

Under a violet-tinted sky is an expanse of flat marshy country, rising in the distance to undulating hills. In the foreground is a Cossack, mounted on a shaggy gray pony and holding in his left hand a whip and the leash of the greyhound standing on the near side by a pool of water.

Signed at lower right, M. G. WYWIORSKI, and dated '87

Panel: Height, 17 *inches; width,* 11 *inches*

M. G. WYWIORSKI

POLISH: 1861—

110.

32. *RETURNING HOME AT SUNSET*

A tinted bluish snow-clad scene; in the foreground is a mounted Cossack advancing toward the right, two dogs galloping at his side. Above is a rosy tinted sky.

Signed at lower right, M. G. WYWIORSKI, and dated '87

Panel: Height, 17 *inches; width,* 11 *inches*

NARCISSE BERCHÈRE

French: 1819—1891

55

33. *THE WATER CARRIERS*

Under a gray-blue sky, tinged with the golden red of sunset, is an expanse of calm water, which curves to the right foreground. Several Egyptian maids are filling their water vessels; other figures are on the grassy slope at the right. Slightly beyond is a domed structure surrounded by lofty palms and partly obscured by a mass of green foliage.

Signed at lower right, Berchère

Height, 16 *inches*; *width*, 13 *inches*

Collection of Mrs. Robert Reed

VICTOR-PIERRE HUGUET

French: 1835—1902

130.

34. *A HALT UNDER THE OLIVE TREES NEAR BISKRA*

Grouped about blossoming olive trees, their branches forming a canopy of sunlit green foliage, are various Bedouins, mounted and dismounted, some seated in various attitudes under the trees.

Signed at lower left, V. Huguet

Panel: *Height*, 14¼ *inches*; *length*, 18¼ *inches*

ALFRED CORNELIUS HOWLAND, N.A.

American: 1838—1909

45.

35. *AT THE FARM*

A spring landscape under a turquoise-blue sky suffused with a soft light. From the foreground a rustic wheel-track curves up to the gabled cottage in the middle distance, before which stands a peasant maid tending her chickens. At the right behind the fence of palings, are the lofty branches, blurred foliage and the delicate pink blossoms of plum trees.

Signed at lower left, A. C. Howland

Height, 17½ *inches; width,* 13 *inches*

Collection of Samuel C. Herriman, American Art Association, 1922

VICTOR-PIERRE HUGUET

French: 1835—1902

105.

36. *BEDOUINS FORDING THE RIVER*

Undulating rocky country under a deep blue sky darkening towards the horizon. Crossing the river are numerous Bedouins, some mounted on Arab ponies.

Signed at lower left, V. Huguet

Panel: Height, 15 *inches; length,* 18 *inches*

NARCISSE BERCHÈRE

FRENCH: 1819—1891

135.

37. *A VIEW ON THE NILE AT SUNSET*

An extensive view enveloped in a gray haze, under a vast tinted sky, of the rippling gray-green waters of the river. A group of Fellaheen women in loose gray and blue robes is advancing through the shadowed forewaters, two supporting amphora-shaped vessels on their heads. The left of the composition is occupied by rambling buildings, the dome of a mosque, and date palms; at right are vaguely outlined dahabiyehs sailing before a small sloping shore.

Signed at lower right, BERCHÈRE, and dated 1873

Height, 13¼ *inches; length*, 20 *inches*

From the Galerie des Artistes Modernes, Paris, May, 1906

Collection of the late Thomas R. Ball, American Art Association, 1919

MARTIN RICO

SPANISH: 1850—1908

90.

38. *THE DUCK POND*

A spring landscape at early morn. Two youthful figures are seated beneath a blossoming tree whose gnarled branches are outlined against an expanse of cloudy blue sky. In the foreground is the limpid mirror of a calm pond on which are water plants and ducks; other ducks are on the grassy bank. Beyond at the horizon is the spire of a church.

Signed at lower left, RICO

Water-color: *Height*, 13 *inches; length*, 19 *inches*

DON JOSÉ JIMENEZ ARANDA

SPANISH: 1837—1903

175

39. *MARKET PLACE: SEVILLA*

A colorful composition of the market place in a picturesque Sevillan setting; numerous market stalls are open to the street, displaying vegetables, fruit and game, at which peasant men and women linger to bargain, with baskets on their arms. At the nearest stall an itinerant beggar solicits alms; in the right foreground an urchin is pilfering from a basket, from which the proprietress is turned away for the moment.

Signed at lower right, J. JIMZ. ARANDA, Sevilla, 1878

Panel: Height, 15¼ *inches; length,* 21 *inches*

Exhibited at the Copley Society Exhibition of Paintings of the Spanish School, Boston, 1912

Collection of Eben Jordan, American Art Association, 1922

CHARLES OLIVIER DE PENNE

FRENCH: 1831—1897

150

40. *STAG AT BAY*

A pack of hounds surround a hunted stag, who has attacked one of their number. The huntsman in pink coat, and the Master approaching from over the hills, are at right. In the foreground a thirsty hound is lapping water from a brook fringed with reeds. Beyond is a vista of rugged country under a stormy sky.

Signed at lower left, DE PENNE

Panel: Height, 15 *inches; length,* 21½ *inches*

J. LE GOUT-GÉRARD

French: 1860[?]—1923

35

41. *CONCARNEAU: FINISTÈRE*

Late afternoon in a quaint fishing village, exhibiting at right the irregular façades of humble dwellings; grouped around the fountain on the quai are numerous women in picturesque peasant costumes and caps, some carrying water, others marketing their wares. At the left in the harbor are various sailing vessels, and boats, with a vista beyond of the Bay of *La Forêt.*

Signed at lower right, J. Le Gout-Gérard

Height, 15½ *inches; length,* 21½ *inches*

From Léon Gérard, Paris

CHARLES-THÉODORE FRÈRE

French: 1814—1888

60

42. *KHAN AUX ENVIRONS DE BEYROUTH: SYRIE*

An expanse of dull brown sand rising in the distance to mauve-tinted hills under a deep blue sky. In the foreground before palms is a low arcaded structure, in front of which is a small pool of transparent blue water. Grouped around are recumbent camels and Arab ponies, and three or four native figures.

Signed at lower left, Th. Frère

Height, 12½ *inches; length,* 24 *inches*

JEAN FRANÇOIS RAFFAËLLI

FRENCH: 1850—

43. *LE CHEMINEAU*

240.

Ambling over a rolling heath of rough uncultivated country, partly bisected by a rude fence of palings, the scanty vegetation accented by occasional patches of shrubbery, is an old tramp with a laden sack over his left shoulder, holding a stick in his right hand. A sprightly black and white terrier trots slightly in advance of his master.

Signed at lower right, J. F. RAFFAËLLI

Panel: Height, 16 *inches; length,* 18 *inches*

From M. Knoedler & Company, New York

From the American Art Association, 1921

[See illustration].

ALBERT LOREY GROLL, N.A.

American: 1866—

90.—

44. *DESERT SCENE NEAR GALLUP, NEW MEXICO*

A colorful view of a grassy plain between undulating mountain ranges, lightened with fine purples, reds and blues; in the foreground a mound of ochreous brown. Under a fine cloudy blue sky.

Signed at lower left, Groll

Height, 12 *inches; length*, 16 *inches*

GEORGE H. BOGERT, A.N.A.

American: 1864—

160.—

45. *VENETIAN SCENE: SUNSET*

In a vast sky of mysterious grandeur, the deep gold sun is sinking to the horizon; bathed in the reflected crimson lights are impressions of a cupola and at right the façades of various buildings and a lofty campanile. In the foreground, mirrored in the waters of the lagoon, is a gondola with figures.

Signed at lower left, George H. Bogert

Height, 20 *inches; length*, 30 *inches*

ALBERT LOREY GROLL, N.A.

AMERICAN: 1866—

46. *A VALLEY IN ARIZONA*

220.

Under a vast sky with masses of tinted cloud-forms, is a receding view of deep green valley with ranges of brilliantly colored hills trending parallel in the distance. In the foreground is an irregular pool reflecting the limpid blue of the sky.

Signed at lower left, GROLL

Height, 20 *inches; length*, 24 *inches*

ROBERT CRANNELL MINOR, N.A.

AMERICAN: 1840—1904

47. *NEAR WATERFORD: CONNECTICUT*

180.

The Sound, greenish blue under a turquoise sky patterned with grayish clouds, extends along the right from a sloping sandy shore in the foreground to the far horizon where a white sail glistens. At left the shore rises in a grass and bush grown bluff, topped by a clump of slender trees with blurred foliage. In the middle distance a low point juts into the bay.

Signed at lower right, MINOR

Height, 16 *inches; length*, 22 *inches*

From the Robert C. Minor [Executor's] Sale, New York, 1905

Collection of James W. Redmond, American Art Association, 1922

BERNARD DE HOOGH

300.

DUTCH: 1866—

48. *MOTHER AND CHILDREN*

A tiled room in a Dutch cottage filled with shrouded atmosphere into which the light filters from the left and illumes the figures of the fair-haired young mother, seated before an open fireplace, and her infant in white upon her lap; another child stands at her knee.

Signed at lower right, BERNARD DE HOOGH

Height, 20 *inches; width*, 15½ *inches*

Collection of the late Edward V. W. Rossiter, American Art Association, 1922

ALBERT LOREY GROLL, N.A.

American: 1866—

90.—

49. *THE TRACK ACROSS THE DESERT: NEW MEXICO*

A wheel-track meanders from the foreground through a sunlit valley and disappears in the middle distance. At left and right are gently sloping hills, the sandstones, shales and clays of which are variously high-lighted by the reflections of a brilliant sky.

Signed at lower left, Groll

Millboard: Height, 12 *inches; length,* 16 *inches*

AUGUST FREDERICK ALBRECHT SCHENCK

105.— French School: 1828—1901

50. *SHEEP IN LANDSCAPE*

Undulating moorlands overgrown with stubble and heather; in the foreground are herded rams, sheep and a lamb; at right are the shepherdess, her dog and other sheep nearby.

Signed at lower right, Schenck

Height, 15¾ *inches; length,* 23¾ *inches*

ALBERT LOREY GROLL, N.A.

American: 1866—

100.—

51. *A GRASSY PLAIN IN NEW MEXICO*

An expanse of verdant plain flanked by gently sloping hills tinged by the reflected lights of the hidden sun. Above is a cloudy blue sky.

Signed at lower left, Groll

Height, 12 *inches; length,* 16 *inches*

HUGUES MERLE

French: 1823—1881

75.—

52. *PORTRAIT OF A LADY*

Graceful bust-length figure of a young woman in profile to the right, with large wistful gray eyes, the features of classic contour; the chestnut hair is drawn softly back from the forehead and dressed in a knot. She wear a *décolleté* green bodice with white linen sleeves and ruffles; a diaphanous scarf is thrown about her shoulders. Shaded green background.

Height, 22½ *inches; width,* 18½ *inches*

ALBERT LOREY GROLL, N.A.

AMERICAN: 1866—

95.—

53. *DESERT SCENE: ARIZONA*

An expanse of arid plain relieved in the foreground by patches of green stubble; at left and right in a colorful golden composition are groups of tiered mesas; under a fine romantic sky.

Signed at lower left, GROLL

Panel: Height, 12 *inches; length,* 16 *inches*

ALBERT LOREY GROLL, N.A.

AMERICAN: 1866—

170.—

54. *DESERT SCENE: ARIZONA*

Above an undulating vista of landscape with a pool of water in the right foreground, and high-lighted in middle distance, is a vast expanse of deep ultramarine-blue sky, intensified by the fleecy forms of lavender-tinted clouds.

Signed at lower left, GROLL

Panel: Height, 16 *inches; length,* 20 *inches*

EUGÈNE JOSEPH VERBOECKHOVEN

130.— FLEMISH: 1799—1881

55. *LANDSCAPE WITH CATTLE*

Out of the shadow of a richly wooded area at left a herdsman is driving before him cows, sheep and goats, towards a pool of water in the foreground. At right others of the animals are at rest, some in the shade, others on a sunlit slope. The luxuriant deep green foliage of the trees is silhouetted against a gray-blue sky illumed at left by a setting sun.

Signed at lower right, EUGÈNE VERBOECKHOVEN and J. HELLEMANS

Panel: *Height*, 19½ *inches*; *length*, 23 *inches*

Painted in 1824 in conjunction with Petrus J. Hellemans

Collection of John Dugan, American Art Association, 1925

FRANCISCO DOMINGO Y MARQUES

280.

SPANISH: 1842—

56. *SPANISH COURTYARD*

Before a rambling stucco building with barred windows and a rickety wooden balcony running almost its entire length, is the picturesquely garbed figure of a traveller, his horse and dog standing nearby. He is refreshing himself from a glass which has been proffered to him by the maid, in a yellow and red costume. The left of the courtyard is in deep shadow, and at right in the sunlit foreground is a rustic farm figure and several chickens.

Signed at lower right, DOMINGO, and dated 1874

Height, 15¼ *inches; length,* 25 *inches*

From the American Art Association, 1921

[See illustration]

DAVID JOHNSON, N.A.

AMERICAN: 1827—1908

70.

57. *VIEW AT POMPTON, N. J.*

Richly wooded meadowlands, the branches of the tall elms centring the composition massed with luxuriant deep green foliage, screening the light from a cloudy blue sky. At the left are two cows drinking at a winding stream, and at right, in the distance, are numerous grazing cattle, their herdsman seated in the shade of the trees.

Signed at lower left with the monogram DJ, and on the back with the painter's full name and the date 1882

Height, 18 *inches; length*, 26¼ *inches*

From the American Art Association, 1922

FRANS VAN SEVERDONCK

95.

FLEMISH: 1809—1889

58. *LANDSCAPE WITH SHEEP*

An expanse of moorland disclosing in the foreground a mound, at the foot of which is a recumbent sheep with two lambs, a ram nearby. In the right foreground is a pool of evanescent water on which two ducks are swimming. At left, by the heather, is a white-crested fowl. Beyond, under a blue sky laden with clouds, a vista of low-lying country and a glimpse of buildings.

Signed in the foreground, F. VAN SEVERDONCK, and dated 1874

Panel: *Height*, 18½ *inches; length*, 26¾ *inches*

Exhibited at the Paris Salon

ALBERT LOREY GROLL, N.A.

260.—

AMERICAN: 1866—

59. *ARIZONA MESAS*

A rolling stretch of verdant plain gently sloping to a range of mesas at the right, painted in a remarkable combination of reds, browns, blues, purples, yellows and white. In the left middle distance rise other mesas. At the horizon is a ribbon of brilliantly colored hills under a greenish blue sky patterned with storm clouds, which cast their deep shadows on the grass in the foreground.

Signed at lower left, GROLL

Panel: Height, 18 *inches; length,* 23 *inches*

[See illustration]

FRANK WESTON BENSON, N.A.

950.—

AMERICAN: 1862—

60. *TOWERING PINTAILS*

A group of eight brilliantly plumaged pintails in flight, outlined before a fine cloudy blue sky. Below is an expanse of reedy marsh.

Signed at lower left, F. W. BENSON

Water-color: *Height*, 14 *inches*; *length*, 20½ *inches*

[See illustration]

MARTIN RICO

390.

SPANISH: 1850—1908

61. *VENETIAN SCENE*

A panoramic view of the lagoon, animated with boats and barges, their gaily colored sails reflected in the ripply expanse of turquoise-blue water. Beyond on the horizon is glimpsed a distant view of Venice. Over the scene is a sky of deep blue banked with fleecy clouds of rounded contours.

Signed on the bow of the near moored boat, RICO

Height, 16¾ *inches; length,* 28½ *inches*

Collection of Cornelius Vanderbilt, Jr.

[See illustration]

ROBERT WARD VAN BOSKERCK, N.A.

140.

AMERICAN: 1855—

62. *CONNECTICUT HILLS*

An expanse of low-lying cultivated country patterned with hedgerows and wooded in areas; the distant valley is dotted with the houses of a village and the spire of a church. In the foreground, reflecting the ivory tints of a cloudy blue sky, is a pool of limpid water, and at the right a rustic wheel-track.

Signed at lower left, R. W. VAN BOSKERCK

Height, 24¼ *inches; length*, 36¼ *inches*

From the American Art Association, 1924

[See illustration]

ALBERT LOREY GROLL, N.A.

American: 1866—

180.—

63. *A PLAIN IN ARIZONA*

Under an infinite deep blue sky massed with violet-tinted clouds is a stretch of desert plain lighted in the middle distance by shafts of sunlight; here and there are patches of green shrubbery and at left and right, undulating mounds.

Signed at lower left, Groll

Height, 20 *inches; length*, 24 *inches*

MARTIN RICO

Spanish: 1850—1908

90.—

64. *LES BLANCHISSEUSES*

The calm mirror of a placid waterway, on the near bank of which numerous peasant women, their backs to the observer, are bending to their tasks, their linen heaped beside them; on the far grassy bank, richly wooded at right, which slopes gently up towards the village, are moored boats with anglers.

Signed at lower left, Rico

Water-color: Height, 13½ *inches; length*, 20½ *inches*

ALBERT LOREY GROLL, N.A.

AMERICAN: 1866—

190

65: *LAND OF THE PUEBLO INDIAN: ARIZONA*

Under a deep blue sky banked with ivory-tinted clouds, reflected in the marshy pool in the foreground, is a receding vista of grassy plain, shadowed in the middle distance, and flanked by rocky mounds tinged with purplish blue.

Signed at lower left, GROLL

Height, 18 *inches; length*, 24 *inches*

[See illustration]

OTTO VON THOREN

220

AUSTRIAN: 1828—1889

66. *RETURNING FROM THE HARVEST*

Scattering a flock of geese to either side of a broad farm path running through meadowlands, a young peasant woman gaily drives a three-horse team drawing a grain-laden cart; two children are seated in the wagon beside her. At the left is a group of farm buildings surrounded by trees with masses of green foliage. Beyond is a vista of low-lying hills.

Signed at lower right, O. v. THOREN

Height, 26 *inches; length*, 39¾ *inches*

From the Goupil Gallery

Collection of the late Mary Hutchinson, American Art Association, 1921

Collection of Mr. Lionello Perera, American Art Association, 1924

Exhibited at the Metropolitan Museum of Art

[See illustration]

ALBERT LOREY GROLL, N.A.

190.

AMERICAN: 1866—

67. *THE CACTUS*

A gently aggraded valley now coated with verdure, dominated in the distance by a range of mountains reflecting the varying lights from a hidden sun. In the right foreground are the upstanding arms of a cactus surrounded by patches of stubble. Above is a cloudy blue sky.

Signed at lower left, GROLL

Height, 18 *inches; length*, 24 *inches*

No. 66. Returning from the Harvest

DANIEL RIDGWAY KNIGHT

AMERICAN: 1845—1924

68. *RETURNING HOME*

1050. Under a blue sky with ivory-tinted clouds is an expanse of winding river. In the foreground on the near grassy bank, advancing toward the spectator, are two sylvan maidens, one mounted upon a donkey who is grazing by the way, the other alongside carrying a basket laden with vegetables. At left of the composition is a high stone wall overgrown with green shrubbery and wistaria bushes.

Signed at lower right, RIDGWAY KNIGHT, Paris

Height, 32 *inches; width*, 24 *inches*

Collection of Mrs. Bennett I. King

[See illustration]

No. 68. Returning Home

ALBERT LOREY GROLL, N.A.

AMERICAN: 1866—

69. *NAVAJO DESERT: ARIZONA*

475 Under a brilliant sky of deep blue shading to turquoise toward the horizon and intensified by masses of violet-tinted clouds, is a vast expanse of desert country disclosing in the distance a bluish ribbon of rocky mounds, their peaks high-lighted by the fleeting reflections of the hidden sun.

Signed at lower left, GROLL

Height, 28½ *inches; length*, 36 *inches*

[See illustration]

The following group comprises twenty-four important examples by Mary Cassatt [The "Painter of Mothers and and Their Children"]; it is the largest and most representative gathering of this great American master's works yet offered at public sale.

MARY CASSATT

AMERICAN: 1844—1926

80.

70. *STUDY OF A BABY*

A chubby-faced baby in a sleeveless white frock is shown at bust-length, the head slightly inclined, the blue eyes looking to the left. The fair-haired child is naturalistically rendered.

Pastel: Height, 12½ *inches; width*, 9½ *inches*

Purchased from the artist

No. 69. Navajo Desert: Arizona

MARY CASSATT

AMERICAN: 1844—1926

71. *STUDY OF A GIRL'S HEAD IN WATER-COLOR*

110.

Three-quarter face with downcast eyes and an impression of curly chestnut hair.

Height, 12¾ *inches; width*, 10¾ *inches*

MARY CASSATT

AMERICAN: 1844—1926

72. *STUDY OF A CHILD*

120.

An impressionistic study of a nude young child, her head inclined back and presumably resting upon her left hand, the limpid blue eyes gazing upwards. Her disordered chestnut hair frames and throws into relief the rosy-complexioned innocent face. Vague blue background.

Pastel: *Height*, 16½ *inches; width*, 13½ *inches*

Purchased from the artist

MARY CASSATT

AMERICAN: 1844—1926

73. *GIRL WITH KITTEN*

110.

The three-quarter-length figure of a girl, her long hair warmly tinted with brown, is seated and holds tightly in her arms a kitten, toward which her head, with downcast eyes, is inclined.

Pastel: *Height*, 19½ *inches; width*, 15½ *inches*

Purchased from the artist

MARY CASSATT

210. — AMERICAN: 1844—1926

74. *MOTHER WITH INFANT*

Impression of a dark-haired woman holding the half-length form of her chubby nude baby, whose face partly conceals her own. Before a blue sky background.

Pastel: *Height*, 12½ *inches*; *width*, 11½ *inches*

Purchased from the artist

[See illustration]

MARY CASSATT

AMERICAN: 1844—1926

200.—

75. *STUDY OF A CHILD'S HEAD*

Realistically portrayed rounded head of a capricious infant looking down to the left, his hair reflecting warm shades of brown. Sketchy background. A work of intimate conception, exhibiting the realism of an impression executed in a luminous and diffused light.

Height, 18¼ *inches; width,* 15½ *inches*

Purchased from the artist

[See illustration]

MARY CASSATT

AMERICAN: 1844—1926

550

76. *CHILD IN BLUE*

Three-quarter-length impression of a chubby, rosy-complexioned child with fair hair cut straight across the forehead. The face, with pouting mouth, slightly *retroussé* nose and blue eyes looking to the left and slightly inclined.

Signed at lower right with the initials, M C

Pastel: *Height*, 21½ *inches*; *width*, 15 *inches*

Exhibited at the Art Institute of Chicago

Purchased from the artist

MARY CASSATT

AMERICAN: 1844—1926

77. *MOTHER AND CHILD*

160

An ingenious child with golden hair and downcast eyes, wearing a lacy collar, is at left. Her mother, rather pensive, is posed at her shoulder, her hair negligently arranged with a topknot.

Signed at lower right witth initials, M C

Height, 14 *inches; length*, 19 *inches*

Purchased from the artist

[See illustration]

MARY CASSATT

330.

AMERICAN: 1844—1926

78. *IMPRESSION OF A STANDING NUDE CHILD*

Delicately portrayed sketch of the three-quarter-length figure of a child resting its weight upon its left arm, its right hand raised to its chin. Under the red hair, the small face of rounded contours looks impudently toward the spectator.

Signed at lower right, MARY CASSATT

Pastel: *Height*, 21 *inches; width*, 16½ *inches*

Purchased from the artist

No. 77. Mother and Child

MARY CASSATT

125.

AMERICAN: 1844—1926

79. *MOTHER AND CHILD*

Bust-length figure of a young woman in blue, with tightly dressed chestnut hair, holding closely to her a fair-haired capricious child dressed in white, whose head, drawn with fine foreshortening, rests upon her shoulder. The child's hand is raised to caress her mother's face. Sketchy green background.

Pastel: *Height*, 16½ *inches*; *length*, 20 *inches*

Purchased from the artist .

MARY CASSATT

American: 1844—1926

2 75

80. *MOTHER AND DAUGHTER*

Beautiful conception portrayed in color harmonies of slightly differing tones, depicting in the foreground the dark-haired mother dressed in varying shades of blue with a yellow band at her throat. Slightly to the rear is her young daughter with brown hair, the fingers of her left hand resting upon her mother's shoulder. Shaded green background.

Signed at lower right with the initials, M C

Pastel: *Height*, 17½ *inches*; *width*, 17½ *inches*

Purchased from the artist

MARY CASSATT

350.—

AMERICAN: 1844—1926

81. *STUDY OF A CHILD*

Bust-length figure of a child, her expressive face with slightly *retroussé* nose and large dark eyes looking to the right, framed in a bluish green hat with wavy brim tied with a broad ribbon beneath her chin.

Signed at right, MARY CASSATT

Pastel: Height, 23½ *inches; width,* 17¼ *inches*

Purchased from the artist

[See illustration]

MARY CASSATT

500.

AMERICAN: 1844—1926

82. *CHILD WITH DOG*

Half-length impression of a golden-haired child with rosy complexion, her deep blue eyes looking gravely to the right She wears a feathered poke bonnet tied under her chin with ribbons, a cluster of blue flowers under the brim. In her arms appears the sketched head of a toy poodle.

Signed at right, MARY CASSATT

Pastel: *Height*, 23 *inches; width*, 18 *inches*

Purchased from the artist

MARY CASSATT

AMERICAN: 1844—1926

83. *STUDY OF A LITTLE GIRL*

350. Three-quarter-length impression of a young child, her golden hair tied with a blue ribbon; her face, with a whimsical smile, is slightly inclined forward, the blue eyes gazing to the right. Portrayed with infinite charm and great dexterity, before a shaded green background suggesting foliage.

Pastel: Height, 24 *inches; width,* 17½ *inches*

Purchased from the artist

[See illustration]

MARY CASSATT

AMERICAN: 1844—1926

1800 —

84. *STUDY OF A WOMAN'S HEAD*

Regally poised and finely modeled head in profile to the left of a young woman with languid blue eyes and pronounced features, her dark hair drawn back behind her ears. Dark sketchy background.

Height, 24 *inches*; *width*, 21 *inches*

Purchased from the artist

[See illustration]

MARY CASSATT

AMERICAN: 1844—1926

85. *CHILD IN WHITE*

2600.

A charming realistic impression of the three-quarter-length figure of a fair-haired child, her hands clasped in her lap, portrayed in an even light in pure luminous tones; her head is slightly turned, the dark eyes looking to the right. She wears a tinted white dress with short puffed sleeves and a white bonnet tied beneath her chin. Background suggesting a grassy glade.

Signed at lower right with the initials, M C

Pastel: *Height*, 25½ *inches; width*, 16 *inches*

Exhibited at the Art Institute of Chicago

Purchased from the artist

[See illustration]

No. 85. Child in White

MARY CASSATT

500.— AMERICAN: 1844—1926

86. *STUDY OF A SEATED YOUNG WOMAN*

Composed in a brilliant color harmony is the three-quarter-length figure of a young woman, her brown hair tinged with auburn, seated in a chair, on the arm of which rests her right elbow, the hand raised to her cheek.

Signed at lower right with the initials, M C

Pastel: Height, 25½ *inches; width* 20 *inches*

Note: This study exhibits the influence of Degas

Exhibited at the Art Institute of Chicago

Purchased from the artist

[See illustration]

MARY CASSATT

300.— AMERICAN: 1844—1926

87. *MOTHER AND CHILD*

The bust-length figure of the mother, her back turned to the observer, her right hand caressing the fair-haired child before her, whose delicately modeled face is upturned to hers. Background of ochreous and green tones.

Signed at lower right with the initials, M C

Pastel: Height, 19 *inches; length,* 25 *inches*

Purchased from the artist

No. 86. Study of a Seated Young Woman

MARY CASSATT

425 — AMERICAN: 1844—1926

88. *STUDY OF A HEAD*

Bust-length unfinished study of a young woman looking to the left, the head skilfully drawn and modeled with strong firm patches of color in clear flat tones. A masterly study.

Height, 24¼ *inches; width*, 21 *inches*

Purchased from the artist

[See illustration]

MARY CASSATT

650. — AMERICAN: 1844—1926

89. *YOUNG MOTHER WITH TWO CHILDREN*

A triangular composition depicting the young mother dressed in green, her head inclined toward the nude dimpled form of the infant seated upon her lap, who is portrayed with vivid dark eyes and reddish hair. At the left is the impression of another child with outstretched arms.

Inscribed at right: TO MR. THOMPSON, and signed, MARY CASSATT

Pastel: *Height*, 36½ *inches; width*, 29 *inches*

[See Frontispiece]

No. 88. Study of a Head

MARY CASSATT

AMERICAN: 1844—1926

900.

90. *MOTHER WITH NUDE CHILD*

A charming impression of motherhood. The half-length figure of a dark-haired young mother is seated in a chair, her head slightly inclined, the large brown eyes gazing forward; her nude supple infant is seated on her arm and naively nestles his head to the curve of her neck.

Pastel: *Height*, 25½ *inches*; *width*, 21 *inches*

Exhibited at the Art Institute of Chicago
Purchased from the artist

[See illustration]

No. 90. Mother with Nude Child

MARY CASSATT

AMERICAN: 1844—1926

300.

91. *MOTHER AND DAUGHTER*

Life-size figures drawn at bust-length, the young girl's head resting on the shoulder of her mother, whose large blue eyes gaze abstractedly into space. Both have light brown hair tinged with gold, drawn back from the foreheads; their costumes are vigorously sketched in blues and pinks.

Signed at lower right, MARY CASSATT

Pastel: *Height*, 29 *inches*; *width*, 24 *inches*

Purchased from the artist

[See illustration]

No. 91. Mother and Daughter

MARY CASSATT

5000. — American: 1844—1926

92. *MOTHER AND CHILD*

An idealistic rendering before a purplish background of the half-length seated figure of a young mother wearing a pastel shaded *négligée;* her head in profile to the right, is tenderly inclined to the beautifully modeled nude form of the baby at her breast, whose supple hand reaches up to caress her face. The beauty of limb and grace of movement is executed with a rendering of values, modeling and foreshortening characteristic of the mastery of this artist.

Signed at lower right, Mary Cassatt

Height, 33½ *inches; width,* 28 *inches*

Purchased from the artist

[See illustration]

No. 92. Mother and Child

MARY CASSATT

AMERICAN: 1844—1926

93. *CHILD IN BLUE BONNET*

1050. A luminaristic impression seen at half-length of a chubby-faced child dressed in red, with slightly *retroussé* nose and expressive dark eyes looking slightly to the left; a strand of her golden hair is tied with a narrow pink ribbon. She wears a deep blue bonnet tied beneath her chin. Sketchy green and gray background.

Signed at lower right, MARY CASSATT

Height, 26 *inches; width*, 19½ *inches*

Purchased from the artist

[See illustration]

No. 93. Child in Blue Bonnet

BALDOMERO GALOFRE

295.

SPANISH: 1835—1902

94. *IN THE FLOWER GARDEN*

The shaded blue water of a bend in the bay fringed at the left by a rocky sloping coastline, which leads in the distance to a sunlit villa. In the foreground, standing amidst a luxuriant garden of flowers, is a picturesque Spanish maiden, gazing down at the three children gathering blossoms, one with a heap in her arm. Above is a summer sky, across which cirrus clouds are drifting.

Signed at lower right, B. GALOFRE

Height, 30½ *inches*; *length*, 51 *inches*

[See illustration]

ALBERT LOREY GROLL, N.A.

AMERICAN: 1866—

290

95. *CROSSING THE DESERT: ARIZONA*

An irregular wheel-track curves across the sand in the foreground and the sunlit grassy plain in the middle distance. Wending its way slowly towards the mountains beyond is a caravan, a small figure in red following closely behind the wagon. On either side are the characteristic mesas of Arizona. Above is a fine cloudy blue sky.

Signed at lower left, GROLL

Height, 20 *inches; length*, 24 *inches*

DUTCH SCHOOL

XVII CENTURY

105

96. *PREPARATIONS FOR DEPARTURE*

Before the door of a vine-covered thatched cottage at the right, gaily clad men are preparing to mount their horses, and in the foreground are a woman and a child sitting at the foot of a gnarled tree; from the direction of the ruins at left another young woman is advancing, a child on her back and another following her, apparently to bid the travellers farewell. Other travellers are on their way and some wayfarers are resting in the foreground. Above is a fine cloudy blue sky.

Height, 20¾ *inches; length*, 28¾ *inches*

From the American Art Association, 1922

WILHELM VELTEN

BAVARIAN: 1847—

97. *RECONNOITERING*

250. Centring the composition upon a muddy wheel-track are two mounted Hussars, questioning a rustic figure in red jacket who stands behind a laden barrow, his wife with an infant in her arms, and a dog nearby. At the left, advancing through sparsely wooded country is a troop of cavalry. Above is a grayish blue sky heaped with low-lying clouds.

Signed at lower right, W. VELTEN, Muenchen

Height, 21 *inches; length*, 31½ *inches*

Collection of Mrs. Hugh Chisholm, American Art Association, 1923

SIR MARTIN ARCHER SHEE

BRITISH: 1769—1850

98. *PORTRAIT OF MRS. DILLINGHAM*

175. Standing on a terrace beside a draped column is the three-quarter-length life-size figure, her hair dressed in ringlets and bound with pearls. She wears a high-waisted *décolleté* black dress with short puffed sleeves, a ruby brooch at her corsage. She is depicted drawing on her long white gloves. Background of vague landscape, her head and shoulders outlined before deep blue sky.

Height, 57½ *inches; width*, 41½ *inches*

Catholina Lambert Collection, American Art Association, 1916

[See illustration].

No. 98. Portrait of Mrs. Dillingham

EARLY ENGLISH SCHOOL

99. *CHILD RESTING*

240.

Curled upon a crimson and gold covered couch is a small child, her head pillowed on her arms, her large greenish brown eyes looking to the spectator. She wears a white closely fitting cap and sleeveless white frock, revealing one bare dimpled knee. At left is an overturned basket of flowers.

Height, 25 *inches; length*, 30¼ *inches*

EDUARDO DALBONO

ITALIAN: 1843—

100. *FÊTE RELIGIEUSE*

160.

A stretch of evanescent calm water fronting a panoramic view of the gaily colored buildings of the city, outlined before a tinted blue midsummer sky. In the foreground, dominating the composition, are colorfully decorated barges and boats, decked with flowers, in which are lounging Italian maidens in festive garb, with castanets and tambourines. On the left barge is a draped altar of the Virgin Mother and Child, before which tall candles are burning.

Signed at lower right, EDUARDO DALBONO, Napoli, 1876

Height, 25½ *inches; length*, 50¼ *inches*

Collection of Cornelius Vanderbilt, Jr.

J. F. CORDERO

SPANISH: 1884—

100.—

101. *LANDSCAPE*

A silvery gray-green richly wooded area rises in the middle distance, disclosing the irregular roofs of a white *château* silhouetted before a tinted pale blue sky. In the foreground is a placid stretch of water patterned with water-plants and reflecting the shadows of the trees and bushes on the stony bank.

Signed at lower right, F. CORDERO

Panel: Height, 38½ *inches; width,* 23 *inches*

DUTCH SCHOOL

XVII CENTURY

100.—

102. *DUTCH LANDSCAPE WITH FIGURES*

Wooded pasturelands, the leafage of rich autumnal hues, exhibiting in the middle distance thatched farm buildings, from which a path curves down to the foreground; on it are peasant figures and two dogs. At left is a pool of water cupped in a bend of the road.

Panel: Height, 15½ *inches; length,* 21 *inches*

TITO CONTI

ITALIAN: 1842—

80.

103. *AN ITALIAN MAID*

Bust-length figure, the shoulders draped with a striped blue shawl which her slender hand clasps gracefully to her. The head is inclined, the large brown eyes gazing wistfully to the right. The hair is dressed high on her head with a topknot. Grayish background.

Signed at upper right, TITO CONTI

Height, 22 *inches; width*, 17 *inches*

[END OF SALE]

LIST OF ARTISTS REPRESENTED AND THEIR WORKS

	CATALOGUE NUMBER
ARANDA, Don José Jimenez	
Market Place: Sevilla	39
BENSON, Frank Weston	
Towering Pintails	60
BERCHÈRE, Narcisse	
A View on the Nile at Sunset	37
La Halte	20
The Water Carriers	33
BOGERT, George H., *A.N.A.*	
Venetian Scene: Sunset	45
CASSATT, Mary	
Child in Blue	76
Child in Blue Bonnet	93
Child in White	85
Child with Dog	82
Girl with Kitten	73
Impression of a Standing Nude Child	78
Mother and Child	77
Mother and Child	79
Mother and Child	87
Mother and Child	92
Mother and Daughter	80
Mother and Daughter	91
Mother with Infant	74
Mother with Nude Child	90
Study of a Baby	70
Study of a Child	72

[*Continued*

CATALOGUE NUMBER

CASSATT, Mary—*Continued*

Study of a Child 81
Study of a Child's Head 75
Study of a Girl's Head in Water-color 71
Study of a Head 88
Study of a Little Girl 83
Study of a Seated Young Woman 86
Study of a Woman's Head 84
Young Mother with Two Children 89

CONTI, Tito

An Italian Maid 103

CORDERO, J. F.

Landscape 101

DALBONO, Eduardo

Fête Religieuse 100

DE HOOGH, Bernard

Mother and Children 48

DE PENNE, Charles Olivier

Stag at Bay 40

DES FONTAINES, André

A Sylvan Landscape 30
Landscape with Figures 29

DE TOURNEMINE, Charles Emile Vacher

Landscape with Figures 14

DOMINGO Y MARQUES, Francisco

Halte des Soldats dans une Taverne 17
Spanish Courtyard 56

	CATALOGUE NUMBER
DUTCH SCHOOL	
Dutch Landscape with Figures	102
Portrait of a Young Woman	26
Preparations for Departure	96
EARLY ENGLISH SCHOOL	
Child Resting	99
FRÈRE, Charles-Théodore	
Khan aux Environs de Beyrouth: Syrie	42
GALIEN-LALOU, E.	
Flower Stalls by the Madeleine: Paris	5
The Flower Market near the Gare des Invalides: Paris	9
The Open Market Place near the Place d'Iena: Paris	8
View of the Madeleine: Paris	2
GALOFRE, Baldomero	
In the Flower Garden	94
GOUBIE, Jean Richard	
The Intruders	7
GOUT-GÉRARD, J. Le	
Concarneau: Finistère	41
GROLL, Albert Lorey, *N.A.*	
A Grassy Plain in New Mexico	51
A Plain in Arizona	63
Arizona Mesas	59
A Valley in Arizona	46
Crossing the Desert: Arizona	95

[*Continued*]

CATALOGUE NUMBER

GROLL, Albert Lorey, *N.A.—Continued*

Desert Scene: Arizona 53
Desert Scene: Arizona 54
Desert Scene Near Gallup, New Mexico 44
Land of the Pueblo Indian: Arizona 65
Navajo Desert: Arizona 69
The Track Across the Desert: New Mexico 49

HITCHCOCK, George, *A.N.A.*

Ideal Head 28
The Cactus 67

HOWLAND, Alfred Cornelius, *N.A.*

At the Farm 35

HUGUET, Victor-Pierre

A Halt under the Olive Trees near Biskra 34
An Algerian Village 25
Bedouins Fording the River 36
Campement près de Biskra 23

JOHNSON, David, *N.A.*

View at Pompton, N. J. 57

KNIGHT, Ridgway

Returning Home 68

KOEKKOEK, Bernard Cornelis

Small Landscape with Figures 11

LAMBINET, Emile Charles

Fishing at the Mill 24

LAWSON, Ernest, *N.A.*

Marine 27

	CATALOGUE NUMBER
MERLE, Hugues	
Portrait of a Lady	52
MICHETTI, Francesco Paolo	
The Pet of the Flock	22
MINOR, Robert Crannell, *N.A.*	
Near Waterford: Connecticut	47
POKITONOW, Ivan	
Landscape	15
Landscape	19
Les Blanchisseuses	13
RAFFAËLLI, Jean François	
Le Chemineau	43
RICHARDS, William Trost, *N.A.*	
Marine	3
Marine	6
Two Small Seascapes	10
RICO, Martin	
Les Blanchisseuses	64
The Duck Pond	38
Venetian Scene	61
SANCHEZ-PERRIER, Emilio	
Landscape with Lake	21
SCHENCK, August Frederick Albrecht	
Sheep in Landscape	50

	CATALOGUE NUMBER
SCHREGEL, Bernard	
The Path by the Birches	4
SHEE, Sir Martin Archer	
Portrait of Mrs. Dillingham	98
STORTENBEKER, Pietèr	
Landscape with Cattle	1
VAN BOSKERCK, Robert Ward, *N.A.*	
Connecticut Hills	62
VAN SEVERDONCK, Frans	
Landscape with Sheep	58
VELTEN, Wilhelm	
Reconnoitering	97
The Bivouac	18
The Ferry	16
VERBOECKHOVEN, Eugène Joseph	
Landscape with Cattle	55
VON THOREN, Otto	
Returning from the Harvest	66
WEISSENBRUCH, Johannes Hendrick	
Minature Landscape: Lowlands and Stream	12
WYWIORSKI, M. G.	
Returning Home at Sunset	32
The Cossack	31

APPRAISALS FOR UNITED STATES & STATE TAX INSURANCE & OTHER PURPOSES CATALOGUES OF PRIVATE COLLECTIONS

THE American Art Association, Inc. will furnish appraisements, made by experts under its direct supervision, of art and literary property and all personal effects, in the settlement of estates, for inheritance tax, insurance and other purposes. ¶ The Association is prepared to supplement this appraisal work by making catalogues of private libraries, of the contents of homes or of entire estates, such catalogues to be modeled after the fine and intelligently produced sales' catalogues of the Association. ¶ Upon request the Association will furnish the names of many trust and insurance companies, executors, administrators, trustees, attorneys and private individuals for whom the Association has made appraisements which not only have been entirely satisfactory to them, but have been accepted by the United States Estate Tax Bureau, the State Tax Commission and others in interest.

AMERICAN ART ASSOCIATION · INC

Madison Avenue at 57th Street

NEW YORK

COMPOSITION, PRESSWORK
AND BINDING BY

THE METROPOLITAN
MUSEUM OF ART

Thomas J. Watson Library